



PSSA NEWS & VIEWS

BULLETIN OF THE
PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA



WAGTER BY DIE POORT - by B.J. Kloppers, who, during the few years immediately preceding his death in 1949, became one of South Africa's leading pictorialists.

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FROM THE EDITOR'S DESK

PSSA NEWS AND VIEWS

Official Newsletter of the Photographic
Society of Southern Africa

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Editor: Don Briscoe APS (SA)

Production: Les Luckhoff

FRONT COVER:

WAGTER BY DIE POORT -

B.J. Kloppeers

... a farewell.

It's not easy to give up something that one enjoys doing - whether it's eating too much of the wrong things, spending too much of the "housekeeping" on film - or editing a photographic journal. A journal like "PSSA News and Views". But realities have to be faced and decisions made.

It has become increasingly apparent during recent months that due to a new impetus in my career it would be necessary for me to shed a number of duties in order to provide time for new tasks, new challenges. Regrettably, the editorship of "PSSA News and Views" would have to be relinquished.

A successful journal is measured by its content - and the ability of the editorial staff to meet deadlines. Indeed, editors live with a continuous deadline over their heads. If deadlines are not met, the journal - and the reputation of the organisation behind it - suffers. If the editor is unable to meet those deadlines he must be replaced with an editor who can.

And so in stepping down I make way for a new "word merchant" (whoever he may be), to take over the helm. "PSSA News and Views" is still suffering from a few "birth pains" but is largely out of danger. But there must be no complacency - infant mortality is widespread in the field of "society magazines."

I shall keep the editor's chair warm until a new man is appointed - so I shall probably still be chatting to you all during the next month or two. And naturally, will continue to "talk photography", through a variety of other journals and other media.

"PSSA News and Views" has a most important communications job to do in the Society. May it always speak with a loud voice - regularly.

- ED

PHOTO FLASHES

News of member clubs throughout Southern Africa.

PRETORIA -

It would seem that a lot of overseas writers on the subject of "safari" photography are talking through their pith helmets according to Len Lyons in a recent edition of the CSIR Camera Club's monthly mag., "Klik". Overseas advice to safari lens men is to keep to the manufacturer's film speed rating. "Wot rot" says our Len. "I have a f 1.4 lens and down in Pretoria I rate CT 18 at 80 ASA and up in the Kruger National Park I go to 100 ASA or 125 ASA - and when I use my 300mm lens I rate the film up to 160 ASA. My films are all processed normally, so there." According to good authority, Len takes mighty good pictures - so, who's right?

PRETORIA -

Still in Pretoria, Eric Harper of the Pretoria Photographic Society (he's President, by the way) ventilated the thought in an editorial that it is far better to have down-to-earth speakers at a Club meeting who engender enthusiasm and encourage members to do better than to have visiting VIP's who make it quite clear that club members have no real hope of matching his photographic expertise. Ah - well ... tis true. And enthusiasm is what is needed.

SEZELA -

That great exponent of the multivision slide show, Sir George Pollock, has sounded off in a recent edition of "Photopost" - the bulletin of the Postal Portfolios of Southern Africa. He says, on the subject of masking slides for slide/sound sequences and providing smooth transitions, "one of the first problems faced by the beginner making slide sound sequences is the difficulty of dissolving from a vertical to a horizontal slide or vice versa. Here's how it should be done: one method is to shrink from a horizontal slide to a square and then expand into a vertical.

All sorts of variations in masking techniques can be used for smooth transitions."

ESTCOURT -

A "leader" in a recent edition of the Estcourt and Masonite Camera Club's bulletin voices a plea for more young people to take up photography and take it up with a real zest..... "Why are not more young people taking to cameras?" says the editorial. "Kodak sponsors an annual teenage movie award States side - but nothing is done here by any photographic distributor". "The average age of Club members is well, to put it kindly, getting on ... so an injection of youth is sorely needed. But how do we get youngsters to join up?"

(A very important observation this ... have other clubs thought about it? And if so - what is being done about it? Sit down and put pen to paper and let's hear what your club is doing about attracting young people to the ranks of photographers. - Ed.)

JOHANNESBURG -

A recent edition of "Reflex" - the monthly bulletin of the Johannesburg Photographic Society - set out various "tips" from judges: here they are:-

Portraits, carvings, busts: Shoot at eye level, otherwise if the shot is from below it will give the face a prognathous effect.

Portraits: Get that highlight in the eye. An eye with a light in it shows an "alive" face, and vice versa.

Don't have your model (especially notably in baby shots) in white. The viewer's eye is immediately attracted away from the face to the light area.

Monuments, etc.: Your subject should be highlighted, and not centrally placed

Scenes with human figures: The figure is always the point of interest, and therefore should dominate the composition.

Landscapes: There should be a focal point of interest, and some lead-in, provided by a road, path, stream, wall, wood, etc.

Compositions: Should have simplicity rather than complexity.

Flowers: Should be lighted from the side (to give texture), or from the back, using a front fill-in (to give translucency).

A rose, because of its "solid" nature, is one of the most difficult flowers to take.

Don't have a red background, since red is an advancing colour, and don't have your background too close. Both will tend to vie with the flower for attention.

Insects: If you pose one on a broken or cut stick make sure that the white tip is dyed out. (Another tip is to rub earth on it).

Stark subjects are all very well, but there must be something in them to raise some sort of emotion in the judges.

Hard slogger, John Magill of the Transparency Section attained his black beret recently. Congrats! His motto for success? - "Be curious though interfering friends may frown; Be furious at each attempt to hold you down; Experiment - make it your motto day and night....."

And during a recent lecture to the cine section, that great film maker, Ken Frankel gave a few tips on making a travel film. This is what he said:

"First read about the place you intend filming. Travel brochures are very helpful.

Write out a script, and decide beforehand what you want to shoot.

Test your camera prior to your trip - get to know your equipment, and use the same film stock for colour balance.

A travel film should show what people do, their dress, and occupation - and passing shots in the streets, especially close ups, can set the mood.

The first day of your visit, look around do not be in a hurry to film.

Use a tripod, and, if necessary, a telephoto lens to get candid shots of people.

Show a locality shot by using a wide-angle lens, then medium, and close-up for definition.

Also, vary your angles, and try to give depth to a shot with the use of a person or tree in the foreground, and a branch or archway framing the view.

Do not make your shots too short - you can edit later. Take shots on overcast and rainy days - they can vary the tone or mood of the film.

The film must be as long as you can hold the interest of the audience. Get the right mood music and proper commentary.

A film should be like a river - continuously flowing, but of varying moods - a harmonious link of scenes, colour, people, music and commentary.

For 8mm film, stick to close-ups. People like to see people, so film people. Consider subdividing your film into two or three separate films.

SEZELA, South Coast -

Members of the Postal Portfolios Club are due for an exciting Congress according to a recent bulletin of the organisation. The big get-together will be held in Empangeni, and Member "Buzzy" is organising a number of local tours, a treasure hunt, picnics and braais. There'll also be time for picture taking, naturally.

DURBAN -

Tom Roche of the Durban Camera Club has walked off with the trophies for the Best Pictorial Slide of the year and the Best Pictorial Print of the year, and as far as can be ascertained this

is the first time this has happened - to a mere male, apparently. Tom, from all accounts is a print worker - so colour slide folk as well as woman libbers are a little up tight. Good work Tom...

The Club will be holding its international exhibition shortly and the back-ground team are hard at work. They are: Dick Moon, Audrey Morris, Ethne Norman, Frank Morris, Mike Baxter and John Daly.

Agony column in the PAN, monthly journal of the Durban Camera Club: here's a recent extract ...

Dear Aunt Annie - I would love to take some portraits of my children but I find that they can't sit still long enough. What do you suggest? Signed Proud Mummy.

Dear Proud Mummy: I find that insects remain perfectly still if I leave them in the fridge for a day or two. How large is your fridge? - Aunt Annie.

VANDERBIJLPARK -

More than 400 people attended the photographic salon organised by the Shutterbugs Photo Club of "vanderbijl" - actually well in excess of 600 people attended the two-day event. Half of the proceeds was donated to the Southern Cross Fund - a very noble gesture indeed. His Worship the Mayor of Vanderbijlpark opened the Salon and prizes were awarded to lucky contestants by Robbie Robertson ARPS, FPS(SA) of Pretoria. Among the prize winners were: Eric Heinze of P'Mburg (an Hon life member) who won a bronze medal and a Cert. of Merit in the Print Section and Mr. V. Tyte of Jabula Club who won a Silver and Bronze award as well as a Cert. of Merit in the Nature Slide Section. Good work.

COLLECTOR'S CORNER

Nat Cowan, Custodian of the Bensusan Museum of Photography, Johannesburg, talks of some strange cameras

Dr. Krügener's book camera of c. 1888 was one of many "secret" cameras of the period following the introduction of packed dry plates. It had a capacity of 48 exposures, each on a glass negative plate in its separate sheath. Obviously this led to complications - the primitive, non-precision mechanism jammed the plates up from time to time. The shutter was of the guillotine type. There were two blades - one for the exposure and one to cover the lens while the former was re-set. It was tensioned by a single expansion spring, and the string release pulled back a catch which allowed the spring to pull the blade down to make the exposure. There was no viewfinder.

Dr. Krügener made other, more advanced cameras and his factory subsequently became the Ernemann works. This was in turn absorbed in 1926 by the Zeiss-Ikon combine.

The Compass Camera, which made its appearance in 1937, was also destined to failure but for another reason, because this was an instrument of exceptionally high precision. It was designed by a Mr. Pemberton-Billings and manufactured by the Le Coultre Co. of Switzerland.

Measuring only 7 x 2,75 x 3,1 cm., it had a built in exposure meter, range-finder, Focusing Screen, Right Angle and Direct Viewfinder, Depth Indicator, Magnifier, f/3,5 Kern lens, lens hood and lens cover, 3 filters, Pan and Stereo heads, 4 stops f/3,5 to f/16, 22 speeds 4½ to 1/500 sec. and Time, provision for plates or a roll-film holder for pictures 24 x 36 cm.

And yet, it was all but forgotten by the time war broke out. Why? Some say it was years ahead of its time. Now I ask myself: How can anything that already exists be ahead of its time?

I think that it was because the designer overlooked something. How does one

handle the thing comfortably? Holding it so that the hands do not get in the way of one or more of its functions must result in camera shake!

No. These cameras could never have become success stories commercially. But ... just try to obtain one or the other for your collection!

BLACK AND WHITE PRINTS

Want to make black and white prints from colour transparencies? Here's how - by courtesy of Eagle Camera Club.

Making first class black-and-white prints from your colour slides is quite easy provided you do it in a certain way. The only equipment needed is a bellows with a slide copier and an electronic flash.

The best film to use is Kodak Panatomic X which is extremely fine-grain. Load your camera, put up your equipment, insert a normal slide in the copier crop if you wish and focus. Remember, when copying slides or negatives you must always work with F16.

To find the correct exposure is very easy. Put the electronic flash in line with the copier 10cm away. For this you will also need an extension cable. Take the first shot and then increase the distance each time by 2.5cm. Go on like this up to 30cm. Once you have established the correct exposure with your equipment it will be the same with any slide. By in - or decreasing your "normal" flash to copier distance you can compensate for over and under exposed slides to get normal negatives.

Now for the processing of the film and this is where the secret comes in. Colour slides are normally contrasty and by copying, the contrast is increased which will result in extremely contrasty negatives. The prints made from these negatives may be the reason why you never tried making black-and-white prints from your colour slides in the first place. Instead of using the nor-

mally trusty and excellent D-76 you should use a soft compensating developer. This soft developer consists of two parts A and B. Part A is the same as Kodak's D-23 developer which is one of the most simple developers there are. It consists of 7.5 grams metol, 100 grams of sodium sulfite and water to one litre. In 500 cc. of water at 125°F add a pinch of sodium sulfite and dissolve by stirring. The sulfite keeps the oxygen in the water from de-activating the metal when added. Now add the metol and stir until dissolved. After the rest of the sodium sulfite is dissolved add enough water to make one litre. Solution B is a two-percent borax solution obtained by dissolving 20 grams borax in a litre warm water. Bring the temperatures of the solutions down to 68°F and develop in solution A for two minutes agitating the usual way, five seconds every half minute. Pour out Solution A and without rinsing pour in solution B and keep the film in it with the same agitation for three minutes. Pour out solution B, wash for one minute, fix, wash again and dry the film in the usual way.

Now pick out the best exposure of the slide you copied and print it on normal (No. 2) paper, the best copy should have clear shadow areas, open blacks and a slightly flatter appearance to the eye than a normally processed negative and that is all there is to it.

CARBON TET

A SNEAKY DANGEROUS KILLER - Here's what a recent edition of the monthly bulletin of the Cape Cine World had to say about it...

The dangers lurking in a bottle of carbon tetrachloride are no doubt well-known to most of us, but for the benefit of those who think it is a safe film cleaner, perhaps the following might be of interest.

A mother recently used half a cup of carbon tetrachloride to clean the upholstery of two chairs. That afternoon her seven year old daughter came home from school with a slight cold and sat

on one of the chairs to do homework. Later the child became so violently ill that she was taken to a hospital where doctors found that her kidneys had stopped functioning and she was near death. The cause was inhaling the poisonous vapour of carbon tet. It took the efforts of a 10 man medical team and an artificial kidney to keep the child alive. She remained in the hospital six weeks until her kidney healed.

A man was admitted to a hospital in serious condition with vomiting and jaundice. Doctors were puzzled about the diagnosis until the man remembered that he had used carbon tet. to remove the soot from the ventilating hood of a stove at home. The odour had been so strong, he recalled, that he could work only a few minutes at a time with his head near the hood opening. During the job he had drunk several bottles of beer which worsened the poisoning, for alcohol greatly aggravates the effects of carbon tet. His kidneys were so damaged that he was hospitalized for 45 days.

A young man, after having a few drinks, cleaned his shoes in a closet with a little carbon tet. He became ill but did not enter hospital until three days later. He died within four days and an autopsy confirmed that the culprit was carbon tet. His liver and lungs had been severely assaulted and his kidneys had completely failed.

Carbon tet is a common, readily available household chemical. A spot check of 11 chemists revealed that all but one carried carbon tet for home use. It is an effective solvent of oil, grease and waxes; thus users find it excellent for removing spots on clothing, cleaning upholstery, degreasing stoves and motor car parts. It is also used in some hobbies - for example, to clean photographic negatives, kill butterflies and to bring out the watermark in stamp collecting. Other products, such as fumigants, insecticides, paints and fire extinguishers, sometimes contain carbon tet.

Many persons may think opening a couple of windows is "adequate" but accident reports show that this won't do the trick. A man and his wife opened both

windows creating a draught before they cleaned some furniture with a gallon of carbon tetrachloride in a dish pan. After 15 minutes they took the furniture outdoors to dry. Half an hour later they brought it back and noticed no odour from the vapour. The next evening the couple both became ill with what they thought was stomach flu. Finally the man was hospitalized with a kidney failure that nearly took his life. The use of carbon tet with so-called "adequate" ventilation cost him much misery, 45 days in the hospital and tremendous medical bills.

The victim who inhales carbon tet usually has no warning at the time that he is being poisoned. Symptoms appear after the damage has been done. The carbon tet is taken from the lungs to the bloodstream and deposited in the fatty tissues of the body, primarily the brain and liver. A stricken person may become dizzy, nauseated jaundiced and begin to cough. Often he suspects he is coming down with the "flu". In severe cases, the kidneys stop functioning entirely. This is the cause of death in about 90% of the carbon tet fatalities.

In the light of these tragedies, the question naturally comes up: Should anyone ever use carbon tet in the home? Safety and Medical authorities reply most unanimously NO!

These items are published in a bulletin issued by the Medical Department of a large group of gold mines on the Reef, and are AUTHENTIC.

FORMULA FOR GOOD COLOUR SLIDE

WHAT IS THE FORMULA FOR A GOOD COLOUR SLIDE? OR PUT ANOTHER WAY - WHAT CONSTITUTES A GOOD COLOUR SLIDE?

You don't know? Read on

The word "constitutes" implies that more than one thing goes into the making of something. Like for instance a house with its component parts, such as foundation, floor, framework, plumbing and electrical installations, doors, windows

and roof - all combined into one completed whole. Or a luscious, tasty cake composed of various ingredients, elements, factors or characteristics, all combined into one complete, harmonious whole. If we know what those ingredients are, and how they are combined or brought together, we have the secret of the whole thing.

The cake-maker first gets out her formula or recipe, then her ingredients, then goes to mixing. Can we produce an exhibition-quality colour slide in this manner? Yes, to quite an extent. A cake recipe calls for certain ingredients and tells how to mix them. A recipe or formula calling for certain necessary ingredients of a successful slide is not too hard to fathom, but the mixing of those various ingredients is a little more difficult. As the cake-maker learns by experience, so does the picture-maker. The ingredients of both cake and picture are easily classified and identified. Of the two, a picture is the easier to make. The formula for a cake must be followed almost to the letter, the formula for a picture may be varied a hundred ways. If one single ingredient is left out of the cake, invariably it is ruined. Several ingredients, in whole or in part, may at times be left out of a picture and one still may have a good slide.

What are the ingredients, factors, elements, or characteristics of a good colour slide? As I see it, there are ten, which may be combined in countless different ways. Not all ten are absolutely necessary in order to have a good slide, but the more of these "ingredients" that can be combined in a slide the better slide one will have.

A good colour slide should:

1. Have impact.
2. Be simple.
3. Exemplify colour harmony.
4. Be universally pleasing.
5. Be universally interesting.
6. Be technically excellent.
7. Be compositionally acceptable.
8. Impart a message.
9. Evoke emotional response.
10. Be plausible, easily recognised, and make sense.

These ten qualities of characteristics may be arranged in any order of sequence or importance one wishes, but the main thing is to get as many of them into a picture as possible. They are the ingredients of a successful colour slide. Almost any one of the ten qualities may dominate the others and a good slide still could result. It is the most flexible formula imaginable, free of complications or dogmatic rules, and based on common sense.

How may this formula be applied? First of all, one should fix in mind the ten qualities or characteristics, considering each as a separate and distinct element of a good picture. A person has ten fingers. Let him name each finger after one of the ten elements, starting off with his best thumb as Impact and so on down the list. Complicated? Not at all. If you want to take successful colour slides, you've got to do a little head work. Your camera can't do it for you, neither can the processing laboratory.

When taking pictures, have in mind the ten ingredients entering into the making of a good picture, and try to get as many of them into the picture as possible. This does not mean crowding things into your scene like sardines into a can or pickles into a jar. The very second ingredient given in the formula is the element of simplicity - which is most important. Perhaps as many slides are turned down at the shows because they lack this one element as from any other cause.

Unless you are an expert you won't succeed at once in producing a slide exemplifying all ten ingredients. Few slides do this. When they do they are tops - the medal winners and those in the Honorable Mention class. Consider these ten ingredients or elements as certain things you would use in building a house, or in making a cake. Except, you can't leave any of them out of your house or cake, but you can on occasion leave some of them out of your picture. That's what makes picture-taking easier.



President "Sparks" discusses the winning points of the portrait on show while an interested group of members of the Krugersdorp Photographic Society listen attentively.



Pictured at the recent Annual Competition held by the stills section of the Vereeniging Photographic Society, is Redvers Keeling pointing out prints of high merit to a large group of members and friends.

h Paar gedagtes oor **BEOORDELING**

- deur GERT MARAIS.

1. SPRAAK

Dit is baie irriterend as h beoordelaar vir h halfminuut na h foto kyk voordat hy h woord sê. Ons is nie almal ewe wel ter tale of flink van gedagte nie, maar elkeen kan seker onmiddellik iets oor fokus en beligting sê. Begin dan met hierdie twee aspekte, veral waar die foto die beoordelaar in die begin koudsit. Teen die tyd dat hy hiermee klaar is, sal daar sekerlik meer duidelikheid oor die foto wees en sal hy met die ander aspekte van beoordeling kan voortgaan. Stottering en hakel is ook iets wat die beoordelaar moet probeer vermy. Dit is noodsaaklik dat h beoordelaar vertroue moet inboesem en daarom is die kwessie van spraak so belangrik. Hy moet selfversekerd klink al voel hy ver daarvandaan.

2. MOTIVERING

Die gedagte hier is dat dit wesentlik is dat die beoordelaar sy toekenning asook die kritiek wat hy lewer behoorlik moet motiveer. Goeie motivering by uitstek dra kennis aan klublede oor. Indien behoorlike en juiste motivering gevolg word deur h lae toekenning, voel die outeur as h reël nie ontvrede nie, want dit is hom meegedeel op welke gebrake die toekenning gebaseer is. Al te dikwels ondervind ons egter dat h lae toekenning gemaak word sonder behoorlike motivering en selfs sonder dat spesifieke punte van kritiek vermeld word. By geleentheid is ook al ondervind dat hoegenaamd geen kritiek gelewer word nie en dat h lae of selfs geen toekenning gemaak word. Hierteen moet elke beoordelaar noulettend waak want dit veroorsaak onenigheid en laat die gal dik word.

3. SEKERHEID

Hierdie aspek behels dat die beoordelaar nie iets as h feit moet konstateer as hy nie absolute sekerheid daaroor het nie. Dit kan gebeur dat h beoordelaar sy toekenning op so h feit wat nie juis is nie, baseer en dit kan tot ernstige ontvreedenheid aanleiding gee. Voorbeelde hiervan kan wees: Hierdie foto is in h dieretuin geneem; hierdie is h

"montage" en nie baie geslaagd nie; daar is h kleurskynsel oor die foto; die verfwerk op die foto is swak gedoen ensovoorts. Indien die beoordelaar nie absoluut seker is oor sulke aspekte nie, behoort die outeur die voordeel van die twyfel te kry.

4. BONDIGHEID

Dit beteken nie dat h beoordelaar sy kommentaar moet afskeep nie. Hy kan bondig wees sonder om onvolledig te wees. h Lang geleerde betoog oor elke foto raak eentonig en spesifieke punte van kritiek wat die belangrikste is, raak gheel verlore in die stortvloed van woorde. Dit is natuurlik wenslik om in die beginnersgroep meer breedvoerig te wees aangesien daar meer leiding nodig is. Ook hier moet bondigheid egter nie uit die oog verloor word nie.

5. SUBJEKTIVITEIT

Hierdie is h uiters moeilike faktor omdat die subjektiewe mens by beoordeling nooit heeltemal uitgeskakel kan word nie. Beoordelaars moet egter doelgerig daarna streef om persoonlike smaak sover moontlik op die agtergrond te hou. Elke foto moet op meriete beoordeel word of die beoordelaar nou van die tipe foto hou aldan nie. Alleen deur objektief te beoordeel, kan h regverdige toekenning gemaak word.

6. VERGELYKING

Vergelyking van dieselfde tipe foto's wat vir beoordeling voorgelê word, is ook iets wat tot onregverdige resultate lei en moet vermy word. Elke foto moet in isolasie ge-evalueer word.

h Ander kardinale vraag is welke oorwegings geld by die beoordeling van h foto of watter aspekte of reëls van fotografie moet in ag geneem word. Op grond van die diversiteit van foto's, kan daar hier ook geen vaste en onbuigbare reëls wees nie en kan daar slegs algemene aanduidings gegee word. Omdat beoordelings tyd beperk is, het ek probeer om die faktore wat oorweeg moet word sover moontlik te beperk. h Mens kan sekerlik h elllange lys van vrae opstel wat die beoordelaar moet oorweeg voordat hy h toekenning maak, maar soiets is as gevolg van tydsgebrek geheel en al onprak-

ties. Weereens gee die faktore wat hieronder volg nie voor om omvattend te wees nie en daar is seker heelwat aspekte wat na gelang die aard van 'n besondere foto bygevoeg kan word. Ek noem egter die volgende:

1. TEGNIÛK

- (a) Fokus
- (b) Beligting
 - (i) oor of onderbeligting
 - (ii) hard of sag
 - (iii) plat beligting
 - (iv) beligtingshoek
 - (v) gee beligting voldoende detail
- (c) Spesiale tegniek
 - (i) is dit geslaagd
 - (ii) help dit die foto aan

2. SLAAG DOEL VAN FOTO

- (a) Trefkrag
- (b) Stemming
- (c) Storie
- (d) Humor
- (e) Erns

3. KOMPOSISIE

- (a) Plasing of rangskikking van onderwerpe
- (b) Punt van belangstelling
- (c) Lyne en massa
- (d) Formaat (pas dit by die hoofonderwerp)
- (e) Bestaanbaarheid van voorwerpe (pas voorwerpe by tipe foto)
- (f) Balans

4. HINDERLIKE ASPEKTE

- (a) Lig- of skadukolle
- (b) Dele wat nie tot die foto bydra nie
- (c) Verdeling van aandag
- (d) Kleurskynseel
- (e) Te besige foto
- (f) Distsansie

'n Lang relaas kan natuurlik oor elkeen van hierdie onderwerpe gelewer word, maar ek voel dat dit nie vir doeleindes van hierdie artikel wenslik is nie aangesien dit, dit te lank en uitgereek sal maak. Ek hoop dat voorgaande tot 'n mate van hulp vir die beginnerbeoordelaar sal wees. Indien lede 'n foto aan voorgaande beginsels toets voor inskrywing, kan dit moontlik ook vrugte afwerp.

EXECUTIVE SUITE

- News from the Executive.

NEW SECRETARIAT -

With the resignation of Joy du Toit, the secretarial work of the Society will now be done on a part-time basis by a member of Executive Committee member Mr. Kohn's staff. All correspondence should still be addressed to P.O. Box 2007, Johannesburg. The new Secretary's telephone number is: 834-1705, Johannesburg. Tel. Address - "TAAG", Johannesburg.

MEMBERSHIP DIRECTORY -

Reported that work was continuing on the compilation of a membership directory of the Society. Man in charge of the operation is Gert Marais.

CONGRESS 1974 -

An amount of R3 will be levied on all non PSSA members wishing to attend the Society Congress to be held in Port Elizabeth later this year. Should such "non members" decide to join the Society the R3 will go towards his/her membership subscriptions. Wives/husbands and children of members would not be required to pay any levy.

CONGRESS 1975 -

Feelers are being put out to Clubs in Pretoria regarding the holding of the '75 PSSA Congress in the Jacaranda city.

PSSA NEWS AND VIEWS -

The Editor, Don Briscoe, has indicated that pressure of work will shortly compel him to resign from his position as Editor of the Society's journal. The Chairman of the Executive Committee, Mr. Les Luckhoff has undertaken to appoint a new editor as soon as possible.

SALON SCENE

By Laurie Lavis.

CINE

S.A. 10 BEST

S.A. AMATEUR INTERNATIONAL FILM FESTIVAL.

Closing Date: 27th September, 1974.

Forms: The Secretary, S.A. Amateur International Film Festival, P.O. Box 79, Johannesburg.

Standard 8 mm, Super 8 mm and 16 mm films.

Sound: Magnetic or optical stripe (tape recordings will not be accepted).

INTERNATIONAL SALONS**NOTE:**

M - Monochrome Prints

C - Colour Prints

S - Colour Slides

S(C) - Colour Slides Contemporary Section

N - Nature Salon (slides and prints)

DURBAN - Deadline: June 5, 1974

Forms: Eric V. Norman, P.O. Box 1594, Durban, Natal, 4000

M.C.N.S.

BRIDGE SLIDE CLUB - Deadline: June 6 '74

Forms: Tse Kin-Bong, James, Rm. 804, On Lok Yuen Bldg., 25 Des Yoeux Rd. C., Hong Kong.

S. S(C).

SANTA BARBARA - Deadline: June 14, 1974

Forms: Mrs. Mabel M. Johnson, 1712 Calle Cerra, Santa Barbara, California, 93101, U.S.A.

N.

HONG KONG - Deadline: July 11, 1974

Forms: W.N. Siu, Flat A, Tai Koon Mansion, 13th Floor, 452 Lockhart Road, Hong Kong.

S. S(C). M.C.

ROSARIO - Deadline: August 7, 1974

Forms: Dr. Leo J. Lencioni, A.P.S.A., Casilla Correo 621, Rosario, Argentina.

S. S(C). N. M. C.

OKLAHOMA - Deadline: August 28, 1974

Forms: Betty Patterson, 510 SW 54th, Oklahoma City, Okla. 73109, USA. S.N.M.C.

LOS ANGELES COUNTRY FAIR - Deadline: August 28, 1974

Forms: Colour Slide Division, Photo Dept. Los Angeles Country Fair, P.O. Box 2250, Pomona, Calif. 91766, U.S.A.

S. S(C). N. M. C.
2 $\frac{3}{4}$ " x 2 $\frac{3}{4}$ " slides accepted.

LINZ - Deadline: September 2, 1974

Forms: Ing. Dieter Doppler, A-4021, P.O. Box 442, Linz-Donau, Austria.

S. S(C).

P.S.A. INTERNATIONAL - Deadline: September 3, 1974

Forms: Betty L. Hillgren, 6557 N. Greenview Ave., Chicago, Ill. 60626, U.S.A.

N.

DETROIT - Deadline: September 7, 1974

Forms: Norman W. Flaherty, M.D. 24315 Fairmount, Dearborn, Mich. 48124 U.S.A.

S. S(C). N. M. C.
2 $\frac{3}{4}$ " x 2 $\frac{3}{4}$ " slides accepted.

NORTH TEXAS - Deadline: September 16 '74

Forms: Jane I. Koch, 6310 Shady Brook Lane, Apt. 2115, Dallas, Tex. 75206, U.S.A.

S. S(C). N. M. C.

SYDNEY - Deadline: September 18, 1974

Forms: Wilma Grady, Box A144, P.O. Sydney South, 2000 Australia.

S.N.M.C.

NEW ZEALAND - Deadline: September 25 '74

Forms: Dr. T. Maguire, P.O. Box 380, Dunedin, New Zealand.

S.N.

NORFOLK - Deadline: September 30, 1974

Forms: M.V. Hambling, I. Woodlans Close, Holt, Norfolk, England.

S. S(C). N.



Application for Membership of
THE PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA

P.O. Box 2007, Johannesburg

* * * * *

I/We hereby apply for membership of P.S.S.A. as a member, and if admitted, agree to abide by all regulations of the Society.

FULL NAME (Mr./Mrs./Miss)

PHOTOGRAPHIC HONOURS

POSTAL ADDRESS

.....

RACE

Membership of other Photographic Organisations

.....

Date Signature

Cheques to be made payable to P.S.S.A. and to include commission (6 cents). Please cross Postal Orders.

ANNUAL SUBSCRIPTION RATES

ORDINARY (INDIVIDUAL) MEMBERS	R4.80	per annum
JOINT MEMBERS (Husband and wife)	R5.40	"
SUBSCRIBER MEMBERS (Non-White)	R3.60	"
ORGANISATIONAL MEMBERS (Up to 50 Members)	R5.00	"
" " 51 to 100 "	R7.50	"
" " 101 and over "	R10.00	"
TRADE MEMBERS: First Subscription	R10.50	"
" " Subsequent Subscriptions	R3.75	"
LIFE MEMBERS	R75.00	

ENTRANCE AND RE-INSTATEMENT FEES

All classes except joint Members (includes one Lapel Badge)	... R1.00
Joint Members (includes two Lapel Badges) R2.00

Applications for membership received prior to 31 December of any year are calculated on a full year's subscription. Applications for membership received after 31 December of any year are calculated on 50 per cent of a year's subscription.



Two members of the Vereeniging Photographic Society "lace up" the sound track before showing the first slide series at the recent VPS Annual Contest.



Destined to become collector's items - and nothing else ... Two remarkable cameras from out of the past



CAPE OF GOOD HOPE SALON - 1974: Roy Johannesson FPS(SA), Daphne Starling, Dick Pearce.



CAPE OF GOOD HOPE SALON - 1974 - Ted Dickinson FPS(SA), Teddy Wilson, Tita Wilson, Raymonde Johannesson.

LATE NEWS

For Applications Forms for Honours and Awards please apply:

Honours and Awards Committee,
40 Acacia Way, Pinelands.

NOTE: THE CLOSING DATE FOR THE NEXT JUDGING SESSION IS 30TH JUNE, 1974.

There has been a change in the rules for Honours and Awards and now you can build up credits if you don't make it in one go. However, full details will appear in the next "News and Views".

LATE LATE NEWS

There will be a R3 fee for the Port Elizabeth Congress for non PSSA members. (the spouse and children are free). However, if during the Congress the visitor becomes a PSSA member, this fee will go towards his subscription.

Don't forget to make your Hotel booking (Holiday Inn is the venue) if you are going.

CONGRESS 74

The Port Elizabeth Camera Club has the pleasure and privilege of hosting the Photographic Society of Southern Africa Congress 1974 and we will be delighted to welcome you all to our friendly City.

Congress 74 will commence on the evening of Tuesday, 8th October and finish on Saturday 12th October, 1974. The venue will be the Port Elizabeth Holiday Inn where you are requested to make your own accommodation arrangements.

If you have never attended a Photographic Congress before, now is the time to decide to join us and help make this Congress photographically stimulating and socially enjoyable. If you are an "old timer" at Congress come and see your old friends again and exchange ideas on all aspects of photography.

We are hoping this year to present a more practical Congress with participation in photographic workshops covering many aspects of photography, whether it be cine, prints or slide work.

Support P.S.S.A. in this venture, it is your organisation; come to Congress to see how it works and bring your ideas too.

If you have any doubts or difficulties about attending Congress do not hesitate to write to the Congress Secretary, Port Elizabeth Camera Club, P.O. Box 1322, Port Elizabeth, 6000 and he will be happy to assist and advise.

Looking forward to seeing you in October 1974.

Barrie Wilkins.
President.

STOP PRESS — STOP PRESS**NEW ADDRESS -**

Due to the change of secretariat, letters should be sent to the PSSA box number as before (2007, Johannesburg), but it should be noted that the telephone number of the PSSA offices has changed to: 834-1705 Johannesburg. Teleg.TaaJ, JHB.

PICTURES PLEASE -

Club secretaries are reminded once again to send in black-and-white photographs of club activities for publication in PSSA News and Views. Pictures should be glossy and at least 5 x 4. Full caption information should be provided, particularly full names (left to right) of people appearing in the pictures. Come now get busy.

CONGRESS -

Have you arranged to take your leave in October to attend PSSA Congress in Port Elizabeth? Don't delay - put in that leave request right now! Attend Congress - and keep in the picture!

PSSA INSURANCE SCHEME

VICKI STEWART of Stewart Wrightson, the insurance people, has a few things to say about the PSSA insurance scheme...

Since my last note I am pleased to say we at Stewart Wrightson have received a considerable number of enquiries and completed proposal forms. Those of you who are awaiting your Certificate of Insurance will be receiving it in the post very shortly.

Readers might be amused to hear about the absent minded person who walked away from his expensive tripod mounted camera in a remote part of Southern Africa, leaped into his Beach Buggy, roared away in a cloud of dust. Stopping at a particularly photogenic panorama, he was horrified to discover the absence of the camera but by the time he returned from whence he came, the equipment had disappeared. Needless to say, his claim

was promptly settled and he is once again a fully equipped photographer.

By the way, the other day a Member 'phoned me to enquire whether or not it is possible to insure expensive Hi Fi equipment under the P.S.S.A. scheme. The answer of course is yes - but before doing so you should consider whether All Risks cover is really necessary. Remember, you are paying more to insure against accidental damage and loss away from home. I recommended that the Member continue to insure his Hi Fi under his Householders Policy.

TRANSPARENCY CORNER

Les Luckhoff reports...

One day during the Easter holidays I was invited to go to the Vaal River to spend a day with the Vaal Triangle Region of the Caravan Club of South Africa. As Vice-President of PSSA I was made most welcome as these folk have formed a photographic sub-section and joined PSSA. They intend holding a national photographic rally and I have promised to help with judges and lectures. We wish them a warm welcome to our fold.

Slides are coming in apace from all over South Africa and I must thank Springs Colour Slide Club for helping with a large amount of the grading.

For three days last month my wife and I were invited to visit a ski-lodge in the Oxbow area of Lesotho. We drove to Butha Buthe and there transferred to a Landrover and drove for the next 3½ hours over some of the most atrocious roads I have ever seen, with hairpin bends to rival Sani Pass. En route we passed over Mafeteng Pass and paused at the summit to take in the view which is quite one of the most breath-taking in Africa. It was worth the pounding we took in the Landrover over the track which is part of the Roof of Africa Rally route. Looking down the unfenced sides of the track we could see, thousands of feet below, wrecks of trucks and Landrovers - definitely not a trip for the squeamish.

The picturesque ski lodge was a pleasure and every evening we spent playing darts and dice in their pine log lounge and ended up listening to one of the party who was an expert on the guitar. I was sorry I had left my flash at home because some of my poloroid shots were very interesting. Incidentally, I have a cheap Poloroid camera which I use to take "in situ" shots preferably of members of the party and then I paste them on to a blank post-card by means of a "Pritt-Stick" (ask your stationer if you don't know what that is). These I send off to friends and even if I arrive home before they do, I find they are far more appreciated than the commercial post card. Anyhow, most of the places I go to haven't even got a shop far less anything as sophisticated as a post card. We were lucky with the weather - just enough clouds to set off the mountains in the slides, but not enough to make it cold for at 9000 feet it could be bitter. We spent the next day riding on beautiful Basuto horses right into the heart of the mountains and for the whole day we saw not a sign of a human being. What scenery. Take your camera if you ever go there. Only a camera can do justice to the scene - words certainly cannot. On our way back north of Bethlehem we passed through the first of the Lombardy Poplars in full autumn plumage. Set against a deep blue sky, this combination of colours takes a lot of beating and the delicate form of the yellow leaves with the sun filtering through needs someone like Ian Mickle (now living in Durban) to portray their beauty in full.

We are planning the new PSSA-Argus competition with possibly some surprises added. I hope J.C.C. will give us details of their surprise salon this year.

Slide Series experts - we hope to hear from you in large numbers for the Congress Competition. Remember it is open to both 4 members of a club or one person's work.

EXECUTIVE SUITE

Les Luckhoff, Chairman, reports

This month let us give a little thought to the structure of PSSA and possibly we could start some correspondence both instructive, destructive, accremonious and harmonious in News and Views.

As you will know, the correct name of PSSA is PSSA Ltd., in other words PSSA is registered as a company and as such has to have a Board of Directors and these are as widespread as possible in order to get full opinions from all over South Africa.

Sometimes this has produced results but most of the time Directors are silent.

I know that being a Company limits the liabilities of members, but I am sure our legal men can overcome this disability. Now with the Companies Act, first of all, the license costs us R50 per year and there are many other aspects, which are well known by now to those of you who are directors or secretaries of companies, which will increase the cost of the audit considerably. Thirdly, the duties and responsibilities of Directors are very much increased. Perhaps our legally-minded members can air their views in "News and Views" or give some thought to suggestions for the A.G.M. in October, on how PSSA can face and tackle these new circumstances.

Not content with throwing that cat amongst the pidgeons perhaps we could start some further thought on the possibility of decentralising PSSA to a certain extent and allowing the formation of Regional Committees which would organise their own affairs and help to expand the ideas and advantages of their own areas. Possibly an Executive Committee would function in a large centre, i.e. Johannesburg, Cape Town, Durban or P.E. where the headquarters with paid Secretary would be established. No doubt this idea has been mulled over many times in the past, but perhaps now the time is ripe to give it a little more consideration, after all, the Caravan Club of Southern Africa (with whom I was intimately connected for many years) progressed from its original Executive Committee (of which I was a member) to its present decentra-

lised Regional Committees, and they have gone from strength to strength - Perhaps the scheme is worth looking into.

The Executive have as yet not appointed a part time Secretary - we are trying to do the work ourselves for a while to save some money. Obviously we can only do that for a limited time, but when a suitable applicant turns up, we will let you know.

Dennis Bradley has resigned from the Board of Directors; unfortunately as a comparative new boy I am unable to do full justice to writing about Dennis and what he achieved for PSSA. Perhaps one of his contemporaries would write an article for PSSA News and Views so that we could all hear about Dennis' work and interests in PSSA - we owe it to him!

We have a new member of the Executive - John Magill has joined the team and we are expecting much from him.

SECRETARY

P.O. Box 2007,
Johannesburg.

CHAIRMAN OF DIVISIONS AND COMMITTEES
EXECUTIVE COMMITTEE

L. Luckhoff

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Benoni.

54-2788 H
45-6291 B

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CHAIRMAN OF SPECIAL COMMITTEES

TAPE RECORDED LECTURES

A.L. Bevis Hon. PSSA APS (SA)

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Umbilo, Durban or
P.O. Box 1594, Durban.

35-9720 H

HONOURS AND AWARDS

G. Whittington-Jones APS (SA)

14 Windsor Lodge, Beach
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82-2931 H

SALON CO-ORDINATOR

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EDITOR AND PUBLIC RELATIONS

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33-5621 B
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FILM LIBRARY

D. Churchman APS (SA)

207 Cadogan Avenue,
Mondeor, Johannesburg.

59-1209 H

REGIONAL REPRESENTATIVES DIRECTOR

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51-1738 H
23826 B

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Museum, 17 Empire Road,
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44-6610 B
44-0771 H